IRON MAIDEN
ANTHOLOGY

HAL•LEONARD

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

IRON MAIDEN ANTHOLOGY

Cover photo by Ross Halfin/Idols

Music transcriptions by Addi Booth and Paul Pappas

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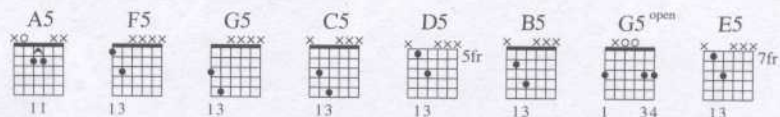
from *Powerslave*

Aces High

Words and Music by Steven Harris

*Chord symbols reflect overall harmony.

Faster ♩ = 252
Am
F
G
Play 4 times
Verse
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5
1. There goes the si - ren that warns of the air raid,
2. Move in to fire at the main - stream of bomb - ers.
Rhy. Fig. 1
Gtrs. 1 & 2
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5
then comes the sound of the guns send - ing flak.
Let off a sharp burst and then turn a - way.
End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5
Out for the scram - ble, we've got to get air - borne.
Roll o - ver, spin 'round and come in be - hind them.
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5
Got to get up for the com - ing at - tack.
Move to their blind - sides and fir - ing a - gain.
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Jump in the cock - pit and start up the en - gines. Re -
Ban - dits at eight o' - clock move in be - hind us,
Rhy. Fig. 2
Gtrs. 1 & 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5
move all the wheel - blocks, there's no time to waste.
ten M E one - o - nine's out of the sun. As -
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Gath - er - ing speed as we head down the run - way,
cend - ing and turn - ing our Spit - fires to face them,

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5
got - ta get air - borne be - fore it's too late.
head - ing straight for them I press down my guns.
Pre-Chorus
Em
1., 2. Run - nin' scramb - lin', fly - in',
3., 4. Roll - in', turn - in', div - in',
Gtr. 1
Gtr. 2
*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.
Roll - in', turn - in', div - in'.
1.
2.
Go - ing in a - gain.

Chorus
E5 C5 D5 E5
Run, live to fly,
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)
C5 D5 E5 C5 D5 E5
fly to live, do or die.
C5 D5 G5 E♭5 F5
Won't you run? Live to
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
G5 E♭5 F5 G5
fly, fly to live,
Gtr. 3 (dist.)
f
Harm.
w/ bar
steady dive
Pitch: D G

G5
A5
C5
D5
End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5
A5
F5

G5
A5
C5
D5
8va

Gtr. 3 tacet
B5
G5 open
A5
Rhy. Fig. 6
Gtrs. 1 & 2
Gtr. 4 (dist.)
f

B5 D5 E5

End Rhy. Fig. 6

15ma loco 15ma loco

P.H. P.H.

Interlude

Coda
Outro
Am
F
G
Gtr. 1
Play 3 times
Gtr. 2

Free time
Am
F
G
rit.

Am
A5
N.C.
Gtr. 3
Gtr. 4
divisi
Gtr. 1
Gtr. 2
divisi
fdbk.
Pitch: E

from *Fear of the Dark*

Be Quick or Be Dead

Words and Music by Bruce Dickinson and Janick Gers

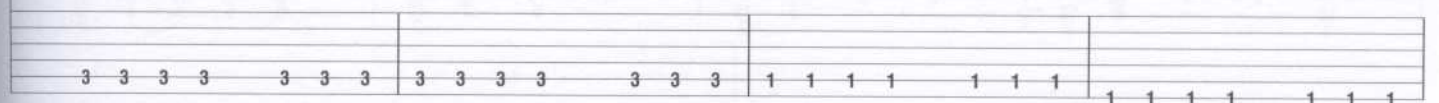
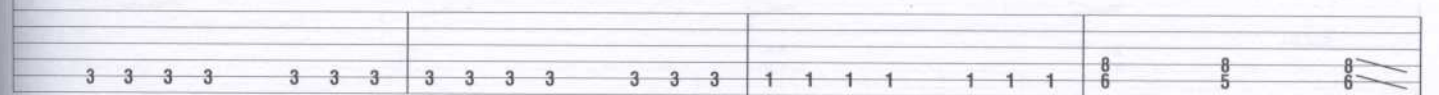
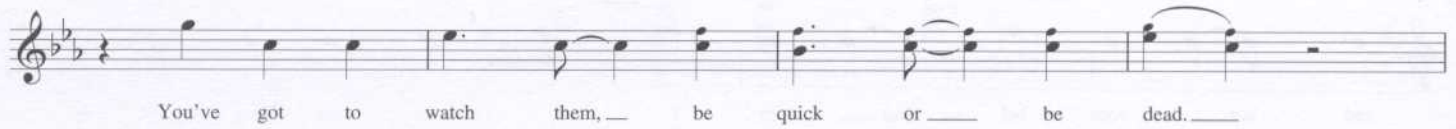
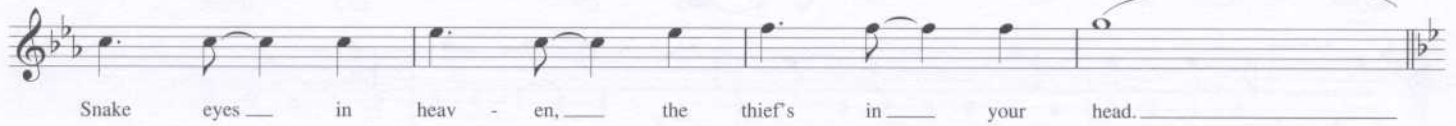
Intro

Fast Rock ♩ = 256

*Composite arrangement

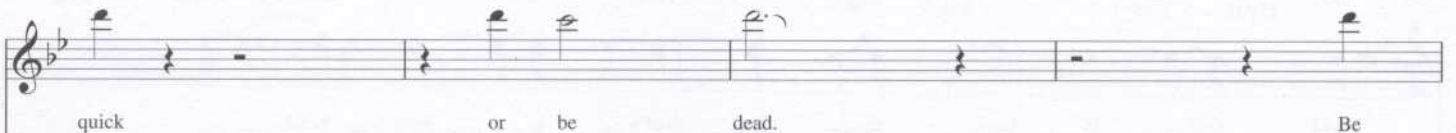
**Chord symbols reflect implied harmony.

F5
E♭5
C5
B♭5
ow!
End Riff A
Verse
2nd time, Gtr. 2: w/ Fill 1
G5
D5
E♭5
1. Cov - ered in sin - ners and drip - ping with guilt.
ser - pent is crawl - ing in - side of your ear.
He
Rhy. Fig. 1
P.M.
G5
B♭5
C5
E♭5
B♭/D
Mak - ing your mon - ey from slime and from filth.
Pa -
says you must vote for what you want to hear.
Don't
End Rhy. Fig. 1
Fill 1
Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5
D5
E♭5
rad - ing your bel - lies in i - vo - ry tow - ers. In -
mat - ter what's wrong as long as you're all right.
G5
B♭5
C5
E♭5
B♭/D
vest - ing our lives in your schemes and your pow - ers.
Call your - self stu - pid and rob your - self blind.
Pre-Chorus
3rd time, Gtr. 4: w/ Fill 2
C5
B♭5
F5
You've got to watch them, be quick or be dead.
Rhy. Fig. 2
Gtrs. 1 & 2
P.M.
C5
B♭5
E♭5
B♭/D
E♭5
Snake eyes in heav - en, the thief's in your head.
End Rhy. Fig. 2
P.M.
Fill 2
8va
Gtr. 4

Chorus

To Coda 2

Eb5 D5 Bb5 G5

quick or be dead. Be

Riff B

End Riff B

Riff B1

End Riff B1

Gtrs. 1 & 2: w/ Riffs B & B1

Eb5 D5 Bb5 G5

quick, or be

*w/ echo set for whole-note regeneration w/ 2 repeats.

F5
G5
Gsus2
Gtr. 1
(cont. in notation)
See who pulls the strings. I
Gtr. 2

B♭5 F5 C5 G5 B♭5 F5 G5 B♭5 F5
bet you won't fall on your face. Your bel - ly will
Gtrs. 1 & 2

C5 G5 B♭5 C5 D5 E♭5 F5
hold you in place.

Interlude
G5
F5
E♭5
C5
G5
Uh!
Iz,
ak!
Gtrs. 1 & 2: w/ Riff A
Gtr. 3 (dist.)
D.S. al Coda 1
B♭5
2. The

𝄌 Coda 1

Guitar Solo
E♭5
D5
B♭5
C5
F5/C
Gtrs. 1 & 2
Gtr. 3
w/ bar
grad. release
Gtr. 1
Gtr. 2
divisi
(cont. in slashes)
(cont. in slashes)
A♭5

C5
F5/C
Eb5
Bb5
Ab5
D5
G5/D
Gtr. 4 (dist.)
8va
f
w/ bar
Gtr. 3

G5/D
D5
F5XIII
8va
loco
w/ bar
Gtr. 3 tacet
Gtr. 4
C5
B♭5
tr

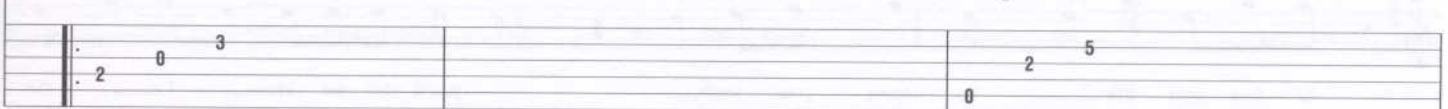
G5/D
D5
F5XIII
8va
w/ bar
D.S.S. al Coda 2
C5
B♭5
(cont. in notation)
Coda 2
G5
E♭5
N.C.
Be
quick!

from *No Prayer for the Dying*

Bring Your Daughter to the Slaughter

Words and Music by Bruce Dickinson

Intro

Moderate Rock ♩ = 144

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
1st time, Gtr. 3 tacet
A5
Em7
no sound. If there's some liv - ing to be done, ha,
hum - ble pie. So get down on your knees, hon - ey,
Gtr. 3
8va
loco
Harm.
Harm.
Pitch: G
F♯

G6
A5
be - fore your life be - comes your tomb, you'd bet - ter know I'm the
as - sume an at - ti - tude. You just pray that I'll

Em7
G6
A5
D5
one. Un - chain your back door, in - vite me a - round.
be wait - ing, 'cause you know, you know I'm com - ing soon.
Bring your daugh -
Gtrs. 1 & 2
let ring
let ring

Chorus

E5
D5
E5
C5
A5
D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.

D6 D5 D6 A5 G5 E7 G5 E7 G5 D5
let her go, let her go. Bring your daugh-
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5 D5 E5 C5 A5 D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,
1.
D6 D5 D6 A5 G5 E7 G5 E7 G5 E5
let her go, let her go. Let her go,
Gtrs. 1 & 2
yeah. Heh, heh, heh, heh, heh, heh, heh, ha, ha,
w/ bar

Guitar Solo

C5
G/B
A5
D5
w/ bar
Rhy. Fig. 3
G5
E5
C5
G/B
A5
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)
Gtr. 4
D5
G5
E5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

C5 G/B A5

D5 G5 E5

C5 G/B A5

D5 G5 E5

Bring your daugh-

w/ bar

Bridge
Gtrs. 1 & 2
- ter, bring your daugh - ter, bring your daugh - ter, bring your daugh - ter, bring your daugh -
Gtr. 4
w/ bar
(0)
-1
slack
-4 1/2
-3 1/2
-1 1/2
-1/2
(0)
Riff B
Gtr. 5 (dist.)
mp
P.M.
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
Gtrs. 1 & 2 tacet
C5
D5
E5
Gtr. 4 tacet
- ter, bring your daugh - ter to the slaugh - ter. __ Bring your daugh -
(0)
End Riff B
P.M.
3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 5: w/ Riff B
E5
G6
A5
- ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -
Gtr. 1
mp
Gtr. 2
divisi
mp
*Vol. swells (next 8 meas.)
C5
D5
E5
- ter, fetch your daugh - ter to the slaugh - ter.
Interlude
Gtrs. 1 & 2 tacet
Gtr. 5: w/ Riff B (2 times)
E5
G6
A5
(Ah.
Riff C
End Riff C
Gtr. 6 (dist.)
mp
Gtr. 6: w/ Riff C (3 times)
C5
D5
E5
Ah.

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D6 D5 D6 A5 G5 E7 D5
let her go, let her go. Bring your daugh -
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E
E5 D5 E5 C5 A5 D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,
A5 G5 Em7 D5
let her go, let her go. Bring your daugh-
Gtr. 4
8va
loco
w/ bar
w/ bar
Gtrs. 1 & 2
1/4
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E
E5 D5 E5 C5 A5 D5
- ter, bring your daugh - ter to the slaugh - ter. Let her go,

A5 G5 Em7

let her go, let her go.

Gtr. 4

Gtrs. 1 & 2

A5 G5 E5

Let her go,

rake

A5 G5 E5

let her go,

A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar

w/ bar

Free time

E7#9

N.C.

Wow!

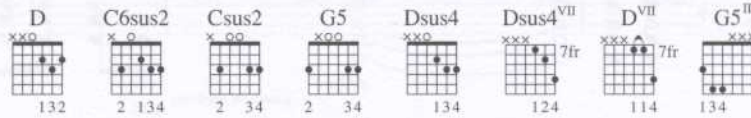
w/ bar

P.S.

w/ bar

from *Seventh Son of a Seventh Son*

Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith

D C6sus2 Csus2 G5

Rhy. Fig. 2

Gtr. 2 (dist.)

Rhy. Fig. 1

Gtr. 1 (dist.)

mf

Riff A

End Riff A

Gtr. 3 (dist.)

mf

P.M.

Gtr. 3: w/ Riff A (2 1/2 times)

Gtr. 2: w/ Rhy. Fig. 2

*Chord symbols reflect overall harmony.

Csus2
G5
Dsus4VII
DVII
Dsus4VII
DVII
Dsus4VII
End Rhy. Fig. 1
Gtr. 1
Gtr. 3
w/ bar
(cont. in slashes)
P.M.

Verse
DVII
Gtr. 1 tacet
C6sus2
1. Give me the sense to won - der, to
2. I screamed a - loud to the old man. I said don't
Rhy. Fig. 3
*Gtrs. 2 & 3
P.M.
*Composite arrangement

G5
Dsus4
D
Dsus4
D
Dsus4
won - der if I'm free.
lie, don't say you don't know.
End Rhy. Fig. 3
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 1/2 times)
D
C6sus2
G5
Give me a sense of won - der to know I can be me.
I say you'll pay for this mis-chief, ah, in this world or the next.

Dsus4 D Dsus4 D Dsus4 D C6sus2
Give me the strength to hold my head up,
Oh, then he fixed me with a freez - ing glance and the
G5 Dsus4 D Dsus4 D Dsus4 D
spit back in their face. Don't need no key to un -
hell fires raged in his eyes. He said you wan - na know the truth, son, Lord,
C6sus2 G5 D5 A D5 A D5 A
lock this door, got to break down the walls, break out of this bad place.
I'll tell you the truth, your soul's gon - na burn in a lake of fire.
Gtrs. 2 & 3
P.M.
Chorus
Bm G D A
Can I play with mad - ness? The proph - et stared at his crys - tal ball.
*Gtr. 4
Riff B
mf
*Guitar synth.
Gtrs. 2 & 3
Rhy. Fig. 4
P.M.

Interlude

Gtr. 2: w/ Rhy. Fig. 1
A
D5
A
D
C6sus2
to
see."
Yeah,
End Rhy. Fig. 4
Gtrs. 2 & 3
Gtr. 3
P.M.

Csus2
G5
I
said
you're
too
blind
to
see.
Rhy. Fig. 5
P.M.
P.M.
P.M.

Dsus4
D
Dsus4
D
Dsus4
D
C6sus2
Mmm.
Gtr. 3
End Rhy. Fig. 5
P.M.
P.M.

D.S. al Coda
Gtrs. 2 & 3: w/ Rhy. Fig. 5
Csus2
G5
Dsus4
D
Dsus4
D
Dsus4

Coda

Interlude
Faster ♩ = 200
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis -

Gtr. 1

Riff D

*Gtrs. 2 & 3

*Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et.

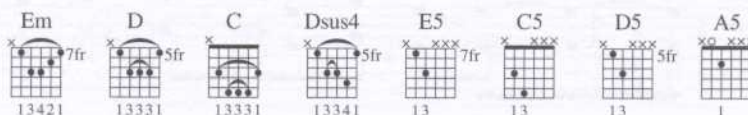
End Riff D

E5
G5
A5
G5
B♭5
G5
B♭5
C5
G5
B♭5
End half-time feel
G5
B♭5
C5

Outro-Chorus
Slower ♩ = 176
A tempo
Gtr. 5 tacet
Gtr. 4: w/ Riff B
D5 A D5 A D5 A N.C. G D
Can I play with mad - ness? The proph - et
Gtrs. 2 & 3
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 1: w/ Riff C
A Bm G
stared at his crys - tal ball. Can I play with mad -
Esus4 E Bm G
- ness? There's no vi - sion there at all. Can I play with mad -
Gtr. 1: w/ Riff C
D A Bm
- ness? The proph - et looked and he laughed at me, ha! He said,
G D5 A D5
"Can I play with mad - ness?" He said, "You're blind, too blind
A D5 A N.C.
to see. Can I play with mad - ness?"

from *Seventh Son of a Seventh Son*

Evil That Men Do

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E
Gtr. 4
Gtr. 5
P.M.

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5
P.M.

Verse
E5 C5
1. Love is a ra - zor and I walk the line on that sil - ver blade.
Rhy. Fig. 1
P.M.
Rhy. Fig. 1A

G5 D/F# E5

for her, I will call her name out loud.

P.M.

Csus2 G5 D/F#

I would bleed for her, if I could

P.M.

Csus2 N.C. C

on - ly see her now.

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M.

Pitch: G

Pre-Chorus

Em

Liv - ing on a ra - zor's edge, bal - anc - ing on

Riff A

Riff A1

D C

a ledge. Liv - ing on a ra - zor's edge and

End Riff A

End Riff A1

D C

bal - anc - ing on a ra - zor, bal - anc - ing on

Em D

a ledge, yeah! Liv - ing on a ra - zor's edge,

C D E5

bal - anc - ing on a ledge. You know, you know the e -

Riff B

End Riff B

(cont. in slashes)

Riff B1

End Riff B1

Csus2
A5
E5
- vil that men do lives on and on.
Gtr. 5
Verse
Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A
E5
C5
2. Cir - cle of fire, my bap - tism of joy at an end it seems.
Gmaj11/B C5 Gmaj11/B
C
E5
The sev - enth lamb slain, the book of life o - pened be -
C5
Gmaj11/B C5 Gmaj11/B
C
E5
Csus2
fore me.
And I will
G5
D/F#
E5
Csus2
pray for you.
Some - day I may re - turn.
Don't you
G5
D/F#
Csus2
N.C.
C
cry for me,
be - yond is where I learn.

Pre-Chorus
Gtrs. 4 & 5: w/ Riffs A & A1
2nd time, Gtrs. 1 & 2: w/ Fill 1
C
Em
D
Liv- ing on a ra - zor's edge, bal - anc - ing on a ledge. Liv - ing on a
Gtrs. 4 & 5: w/ Riffs B & B1
Chorus
Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)
C
D
E5
ra - zor's edge. You know, you know the e - vil that men do

Csus2
D
E5
Csus2
lives on and on. The e - vil that men do lives on and on.

A5
E5
Csus2
D
The e - vil that men do lives on and on.

To Coda
E5
Csus2
A5
E5
The e - vil that men do lives on and on.
Gtr. 5
Gtrs. 4 & 5
P.M.

Fill 1
8va
Gtr. 1
Gtr. 2
divisi

Interlude
N.C.
E5
N.C.
E5
N.C.
Gtr. 4
Gtr. 5
Gtr. 2
F#m11
w/ bar
let ring

Guitar Solo

D5
E5
F#m11
Gtr. 2
w/ bar
P.H.
Pitch: D#
Rhy. Fig. 3
*Gtrs. 4 & 5
End Rhy. Fig. 3
let ring
*Composite arrangement
D5
Bsus4
F#m11
w/ bar
let ring
Gtrs. 4 & 5: w/ Rhy. Fig. 3
D5
E5
F#m11
Gtr. 2
w/ bar

D.S. al Coda

D5 Bsus4 C

Gtr. 1

Gtr. 2

Gtrs. 4 & 5

Coda

Outro

E5 C5 D5

The e - vil, the e - vil, the e - vil that men do.

Gtr. 2

w/ bar

Gtr. 5

Gtr. 4

P.M. P.M. P.M.

E5
C5
A5
The e - vil, the e - vil, the e - vil that men do.
P.M.
E5 N.C.
E5
N.C.
Ow, ow!

from *Piece of Mind*

Flight of Icarus

Words and Music by Bruce Dickinson and Adrian Smith

E5
A5
F#5
ground_ warms_ to the first rays_ of light, a bird - song shat - ters_ the still. His
Rhy. Fig. 1
End Rhy. Fig. 1
let ring
Pre-Chorus
F#5
E/G#
A5
B5
C#5
E5
eyes are a - blaze, see the mad - man in his gaze.
Rhy. Fig. 2
End Rhy. Fig. 2
Chorus
F#5
E5
N.C.
D5 A/C# D5
A/C# D5
A/C# D5
E5 D5 E5
Fly on your way like an ea - gle, fly as high as the
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
let ring
let ring
Gtrs. 1 & 2: w/ Rhy. Fig. 3
F#5
E5
N.C.
D5 A/C# D5
A/C# D5
A/C# D5
E5 D5 E5
sun. On your way like an ea - gle, fly, touch the

F#5
sun. Yeah. Mm. 2. Now the
Gtrs. 1 & 2
P.M.

Verse
F#m
F#m7
A5
crowd breaks and a young boy ap - pears. Looks the old man in the eye, as he
let ring
*w/ echo set for quarter-note regeneration w/ 2 repeats.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
A5
F#5
spreads his wings and shouts at the crowd, "In the name of God, my Fa - ther, I'll fly." His

Pre-Chorus
F#5
E/G#
A5
B5
A5
eyes seem so glazed as he flies on the wings of a dream. Now he
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2
F♯5
E/G♯
A5
B5
C♯5
E5
knows his Fa - ther be - trayed. Now his wings turn to ash - es, to ash - es his grave.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
F♯5
E5
N.C. D5 A/C♯ D5
A/C♯ D5
A/C♯ D5
E5 D5 E5
Fly on your way like an ea - gle, fly as high as the
sun. on your way like an ea - gle, fly, touch the
Guitar Solo
Gtrs. 1 & 2
P.M.
sun.
Gtr. 3 (dist.)
8va

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F♯5

F♯5

P.M.

Gtr. 4 (dist.)

8va

f

Gtr. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2
F#5
E/G#
A5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)
Gtr. 4 tacet
B5
C#5
E5
F#5
E5
Yeah.
Fly on your way like an

N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5
F#5
ea - gle, fly as high as the sun. On your

E5
N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5
way like an ea - gle, fly as high as the

F#5
E5
N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5
sun. On your way like an ea - gle, fly, touch the

F♯5
E5
N.C. D5 A/C♯ D5
A/C♯ D5
A/C♯ D5
E5 D5 E5
sun.
On your way
like an
ea - gle,
fly!
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)
F♯5
E/G♯
A5
B5
A5
Gtr. 4
Gtr. 3
F♯5
E/G♯
A5
B5
A5

F♯5
Gtrs. 1 & 2
Gtr. 5
Gtr. 4
Gtr. 3
Gtrs. 3 & 4 tacet
E/G♯
Gtr. 5
*Gradually release bend while playing rhythm indicated.

A5

B5

A5

F#5
E/G#
17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17
14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17 14 16 17 14 17

Free time
A5
B5
F#5
(cont. in notation)
Fly as high as the sun!
17 14 17 14 16 17 14 17 14 16 17 14 17 14 17 14 16 17 14 17 14 16 14 17

Gtr. 5 tacet
A5
E5
F#5
N.C.
Ah!
Gtrs. 1 & 2

from *Killers*

Killers

Words and Music by Steven Harris and Paul Andrews

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B
D5/E
C5/E
B5/E
E5
G5
Oh,
yeah!
Gtr. 5
Gtr. 2
A5
B5
C5
G5
A5
G5
Riff C
End Riff C
let ring
let ring
Gtr. 5: w/ Riff C
A5
B5
C5
G5
1.
A5
2.
A5
Oh,
Oo,
Gtr. 2

Interlude

2nd time, Ld. Voc. tacet
E5
D5
look out!

Riff D
8va
Gtr. 2
loco
f
*Harm.
Pitch: G
E
A
G
*Harm. pitches produced by gradually sliding index finger up neck.
Harms. w/ decimals located between the frets.
Rhy. Fig. 2
**Gtrs. 3 & 4
f
slight P.M.
**Composite arrangement

Gtr. 2: w/ Riff D
Gtrs. 3 & 4: w/ Rhy. Fig. 2
E5
D5
End Riff D
Gtr. 3
End Rhy. Fig. 2
Gtr. 4
divisi
*Gtr. 3 to left of slashes in tab.

Verse
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
E5
D5
1. You (4.) walk through the sub - way, his eyes burn a hole in your
2. My in - no - cent vic - tims are slaugh - tered with wrath and de -

E5
back. A foot - step be - hind you, he
spise, a mock - ing re - li - gion of
D5
lung - es pre - pared for at - tack.
ha - tred that burns in the night.
Chorus
C5 E5 D5 C5 G5
Scream for mer - cy, he laughs as he's watch - ing you bleed.
I have no one, I'm bound to de - stroy all this greed.
Rhy. Fig. 3
Gtrs. 3 & 4
C5 E5 D5
Kill - er be - hind you, 1. his 4. my
A voice in - side me, com -
To Coda
C5 B5
blood lust de - fies all 1. his 4. my needs.
pel - ing to sat - is - fy me,

C5
D5
ha, ha, ha, ha, ha, ha.
End Rhy. Fig. 3
Interlude
N.C.
Gtr. 3
Gtr. 4
divisi
1/2
G5
A5
E5
Rhy. Fig. 4
Gtrs. 3 & 4
D5
End Rhy. Fig. 4

Bridge
F5
G5
I
can see
C5
D5
what a knife's
meant to be.
slight P.M.
F5
You'll
slight P.M.
G5
C5
nev - er know
how I came

D5

to fore - see, see, see.

Gtr. 2

Gtrs. 3 & 4

slight P.M.

Guitar Solo

E5

Ha, ha, ha, ha.

slight P.M.

D5
C5
D5
rake
slight P.M.
slight P.M.
Gtr. 2 tacet
E5
D5
E5
D5
Gtr. 6 (dist.)
f
slight P.M.
slight P.M.
E5
D5
C5
D5
slight P.M.
slight P.M.

Gtr. 6 tacet
E5
D5
A5
B5
Gtr. 6
Gtr. 2
Gtr. 2
divisi
Gtrs. 3 & 4
slight P.M.
C5
A5
G5
A5
B5
slight P.M.
A5
G5
A5
B5
slight P.M.

C5
A5
G5
A5
B5
8va
slight P.M.
slight P.M.
slight P.M.
A5
G5
Gtrs. 3 & 4: w/ Rhy. Fig. 4
A5
E5
8va
Gtr. 6
let ring
slight P.M.
Gtr. 2 tacet
D5
E5
G5
A5
E5
D5
E5
Gtr. 6
G5
A5
E5
D5
E5
G5
A5
8va

Gtrs. 2 & 6 tacet
E5
ties. The glim - mer of met - al, my
Gtr. 6
(7)
Gtr. 2
(7)

D5
mo - ment is read - y to strike. The

E5
D5
death call a - ris - es, a scream breaks the still of the night.

E5
D5
An - oth - er to - mor - row, re - mem - ber to walk in the

Chorus
Gtrs. 3 & 4: w/ Rhy. Fig. 3
C5
E5
light. I have found

D5 C5 G5
you, and now there is no place to run. Ex - cite -

C5 E5 D5 C5 B5
- ment, it shakes me, Oh, God, help me, what have I

C5 D5
done? Oo, yeah. I've

Interlude
Gtr. 2: w/ Riff D (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
E5 D5
done it a - gain.

D.S. al Coda
E5 D5
4. You

Coda
Gtrs. 3 & 4: w/ Rhy. Fig. 3 (last 4 meas.)
C5 D5
needs. Oo, look out. I'm com - ing for you.

from *No Prayer for the Dying*

No Prayer For the Dying

Words and Music by Steven Harris

E5 G5 D5 C5

Gtr. 1

End Riff A

let ring

Gtrs. 2 & 3

Riff C

Gtr. 4 (dist.)

mf

End Riff C

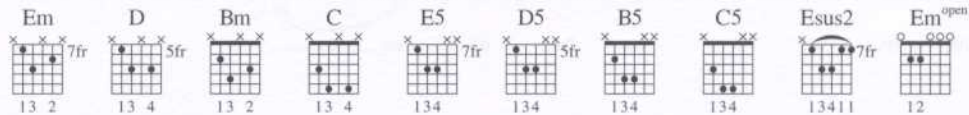
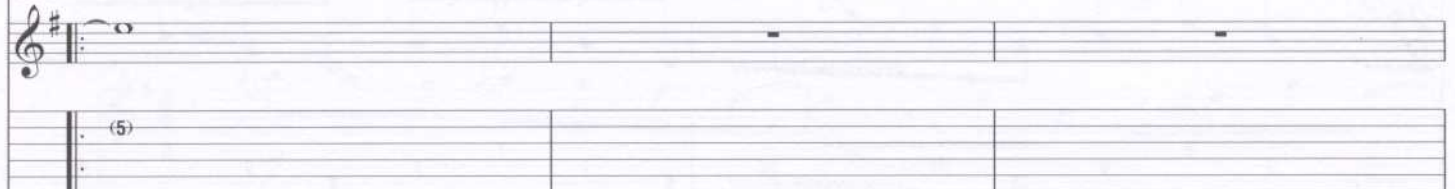
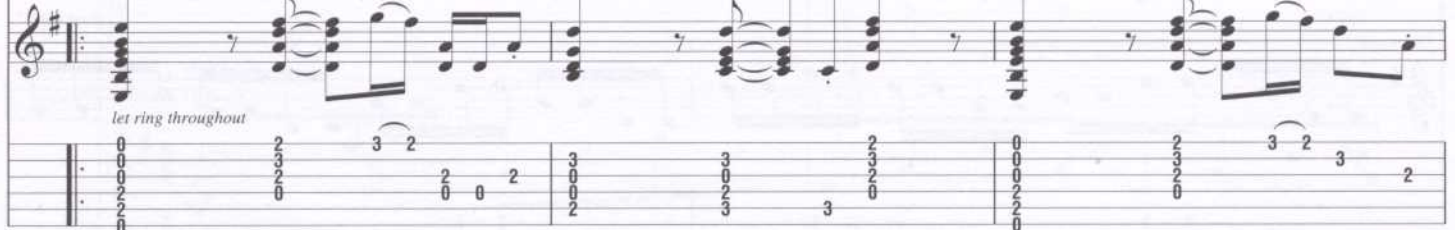
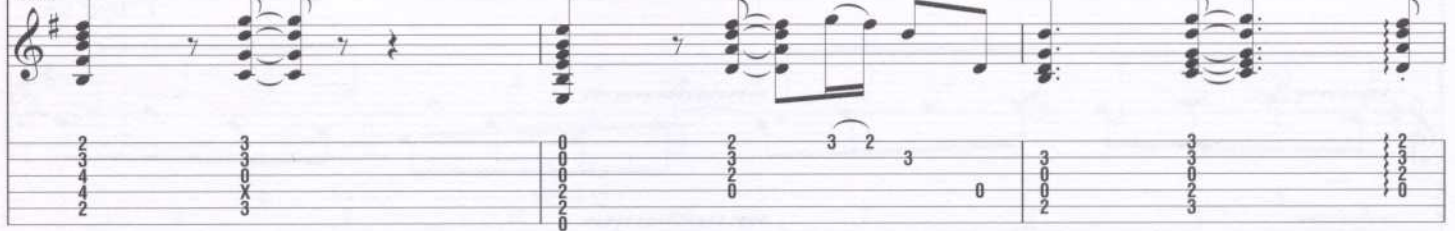
2nd time, Ld. Voc. tacet

To Coda ⊕

E5 G5 D5 C5

1. There are

let ring

End Riff B

Verse
Gtrs. 3 & 4 tacet
2nd time, Gtr. 1 tacet
2nd time, Gtrs. 6 & 7: w/ Fill 1
Gtr. 1 tacet
Em D Bm C D Em D
Gtr. 5 (clean)
mf
times when I've won- dered and times when I've cried. When my prayers, they were an- swered at
sat by the win - dow and gazed at the rain with an ache in my heart but nev- er
Gtr. 1
Gtr. 2
let ring throughout
Bm C Em D Bm C D
times when I've lied. But if you asked me a ques- tion, would I tell you the truth? Now there's
feel - ing the pain. If you would tell me just what my life means,
Gtr. 2
Fill 1
Gtr. 6
Gtr. 7

Em D Bm C
some - thing to bet on, you've got noth - ing to lose, yeah.
walk - ing a long road nev - er reach - ing the end.
Gtr. 6 (dist.)
mf
Gtr. 2
Interlude
Gtr. 2 tacet
E5 D5 B5 C5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 3 & 5
w/ dist.
Gtr. 6
Gtrs. 3 & 5: w/ Rhy. Fig. 1 (2 times)
E5 D5 B5 C5

E5
D5
B5
C5
1.
2.
D.C. al Coda
Gtrs. 3 & 5
2. When I've
Gtr. 6
Gtr. 7 (dist.)
mf
Coda
Double time
1st time, Gtrs. 2 & 4 tacet
2nd time, Gtr. 1 tacet
Gtr. 1 tacet
Gtr. 1
w/ dist.

1.
C5
D5
E5
Gtrs. 3 & 5

2.
Guitar Solo
E5
C
Gtr. 6
8va
Gtrs. 3 & 5
P.M.

E5
C
B5
8va
1/2
P.M.
P.M.

C5
D5
w/ bar
w/ bar
-1/2
P.M.
P.M.
E5
8va
w/ bar
1 1/4
1 1/2
-6 1/2
-7
Riff D
P.M.
P.M.
C
E5
C
8va
loco
P.M.
P.M.

Guitar Solo

Gtrs. 3 & 5: w/ Riff D (1 5/8 times)
Gtr. 6 tacet

D5
E5

Gtr. 6

Gtr. 7

f

w/ bar

+1

w/ bar

+1

Gtrs. 3 & 5

End Riff D

P.M.

P.M.

B5
C5
D5

E5
C

E5
C
B5

C5
D5
8va
Gtr. 7
let ring
grad. bend
Gtrs. 2 & 3
P.M.
P.M.

Guitar Solo

Gtr. 7 tacet

F♯5 E5 F♯5 E5 F♯5 E5 F♯5

Gtr. 6

w/ bar

Gtr. 7

8va

1 1/2

Rhy. Fig. 2

Gtrs. 3 & 5

Bridge
Gtr. 6 tacet
Esus2
Dsus2
Bsus2
Gtrs. 3 & 5
Rhy. Fig. 3
(cont. in notation)
God, give me the an - swer to my life.
Gtr. 6
Gtrs. 3 & 5
1 3/4
2
(17)

Csus2
Dsus2
Esus2
Dsus2
Bsus2
God, give me the an - swer to my dreams.

Gtrs. 3 & 5: w/ Rhy. Fig. 3
Csus2
Dsus2
Esus2
Dsus2
Bsus2
God, give me the an - swer to my prayers.
End Rhy. Fig. 3
Gtr. 6
w/ bar
w/ bar
w/ bar

from *The Number of the Beast*

The Number of the Beast

Words and Music by Steven Harris

Spoken: *Woe to you, oh, Earth and Sea,*
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.

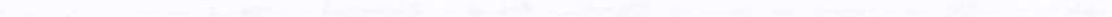
- Revelations Ch. 13 v. 8

C
Csus4
C5
C
Csus4
I need - ed time to think, to get the mem - 'ries
P.M.

Gtr. 1: w/ Rhy. Fig. 1
D5
D
Dsus4
D5
from my mind. What did I see?
End Rhy. Fig. 1
P.M.

D
Dsus4
D5
C
Csus4
C5
Can I be - lieve that what I saw that night

C
Csus4
D5
D
Dsus4
was real and not just fan - ta - sy? 2. Just what I

Verse
Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)
D5
D
Dsus4
D5
saw in my old dreams,
Rhy.Fig. 2
Gtr. 2 (dist.)
mf
P.M.
C
Csus4
C5
C
Csus4
were they re - flec - tions of my warped mind star - ing
P.M.
D5
D
Dsus4
Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)
D5
back at me? 'Cause in my dreams
End Rhy. Fig. 2
P.M.
D
Dsus4
D5
C
Csus4
C5
it's al - ways there, the e - vil face that twists

𝄋 Verse
D5
3. Night was black, was no use hold - ing back 'cause I just
4. Torch - es blazed and sa - cred chants were praised as the
can't go on, I must in - form the law. Can they
Gtrs. 1 & 2
P.M.
let ring
C5
G
D5
had to see, was some - one watch - ing me?
start to cry, hands held to the sky.
still be real or just some cra - zy dream? But
In the mist, dark fig-ures move and twist. Was all
In the night, the fires are burn - ing bright. The rit - u - al
I feel drawn to - wards the chant - ing hordes, seem to
this for real or just some kind of hell?
has be - gun. Sa - tan's work is done. Six,
mes-mer - ize, can't a - void their eyes.
(Gtr. 1, cont. in slashes)

Interlude

Guitar Solo

Guitar Solo

F5[1] G5[III] B♭5 C5 D5

Rhy. Fig. 6 — End Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

f

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 B♭5

C5 D5 F5 G5

Verse

Gtr. 1 : w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 2: w/ Rhy. Fig. 2 (1 7/8 times)
D5
D Dsus4
D5
C Csus4
back. I will re - turn. And I'll pos -

C5
C Csus4
D5
D Dsus4
sess your bod - y and I'll make you burn. I have the

D5
D Dsus4
D5
C Csus4
fire. I have the force. I have the

C5
C Csus4
D5
pow - er to make my e - vil take its course.

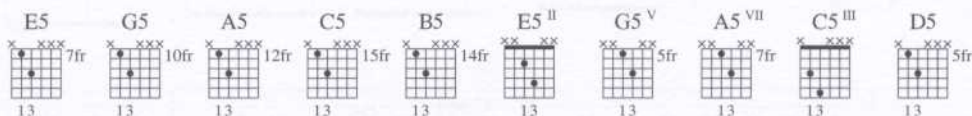
Outro

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 1
D
Dadd11
D5
P.M.
P.M.

Gtr. 2: w/ Rhy. Fig. 4
C6sus2
D5
Gtrs. 1 & 2
C5 D5
N.C.

from *Iron Maiden*

The Phantom of the Opera

Words and Music by Steven Harris

Intro

Fast Rock ♩ = 172

*Composite arrangement

All right, yeah!

8va

f

8va

f

*Chord symbols reflect overall harmony.

3rd time, Gtr. 4: w/ Fill 4
E5
B5
C5
D5 G5/D D5
Em
Rhy. Fig. 1
Gtrs. 1 & 2
D5
Em
End Rhy. Fig. 1
1.
Rhy. Fill 1
D5
End Rhy. Fill 1
2.
D5
N.C.
Verse
N.C.
1. I've been liv - ing so long for you, now you
stand - ing in the wings there, you
3. I'm run - ning and hid - ing, in
Rhy. Fill 2
End Rhy. Fill 2
Riff A
Em
won't get a - way from my grasp.
wait for the cur - tain to fall.
my dreams you're al - ways there.
Fill 4
Gtr. 4

D5
Em
D5
N.C.
You've been
And
You're the
End Riff A
7 7 7 10 7 7 7 5 7 5 7 5
7 7 7 10 7 7 7 7 7 10 7 7
7 7 7 10 7 7 7 5 7 5 4 5

Gtrs. 1 & 2: w/ Riff A
liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
mask.
all.
scare.
And
Now
You

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E5
B5
C5
D5
G5/D
D5
you know and I know that you ain't got that long to
I know that you're gon - na scratch me and maim me and
dam - aged my mind and my soul, it just floats through the

To Coda
Gtrs. 1 & 2: w/ Rhy. Fill 1
Em
D5
Em
D5
last.
maul.
air.
Your
And
You

Interlude

Half-time feel

E5 D5 E5 D5

Riff B

Gtr. 1

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

P.H. P.H. P.H. P.H. P.H. P.H.

P.M. P.M. P.M. P.M. P.M.

7 9 9 9 7 9 9 9 | 7 9 9 9 9/7 7/5 | 7 9 9 9 7 9 9 9 | 7 9 9 9 9/7 7/5

Pitch: B B B B B B

Riff B1

Gtr. 2

P.M. P.M.

7 9 9 9 7 9 9 9 | 7 9 9 9 9/7 7/5 | 7 9 9 9 7 9 9 9 | 7 9 9 9 9/7 7/5

Bridge

*w/ *slight rit.* on last 2 beats.

Guitar Solo
Slower ♩= 164
C5
Em
Gtr. 3 (dist.)
mf
rake
Riff C
Gtr. 4 (dist.)
mf
Gtr. 1
w/ clean tone
let ring
Gtr. 2
w/ clean tone
let ring

F
G
Em
End Riff C
let ring
let ring
let ring
let ring
*T = Thumb on 6th string

Gtr. 4: w/ Riff C (2 1/2 times)

C

Em

Gtr. 3

Gtr. 1

let ring

let ring

Gtr. 2

let ring

let ring

C
Em
8va
loco
let ring
F
G
Em
rake
T
*Flip pickup selector switch from neck to bridge position.

C Em

let ring

let ring

let ring

let ring

F G Em

Gtr. 3

Gtr. 4

8va

fdbk.

Pitch: B B A

Gtr. 1

let ring

Gtr. 2

let ring let ring

Interlude

Slower ♩ = 141 (♫ = ♩♪)

Gtrs. 3 & 4 tacet

Em

Riff D1

Gtr. 2

8va

w/ dist.

19 15 17 19 15 17 19 15 17 19 15 17

Riff D

Gtr. 1

8va

w/ dist.

15 12 12 15 12 12 15 12 12 15 12 12 \ 10

*Gtr. 5

mf

7 7 9 7 7 9 7 7 9 7 7 9 | 7 7 9 7 7 9 7 7 9 7 7 9 | 7 7 9 7 7 9 7 7 9 7 7 9

*Bass arr. for gtr.

Gtrs. 1 & 2: w/ Riffs D & D1
Gtr. 5 tacet
Em
D
C
1.
Gtrs. 1 & 2: w/ Fills 1 & 1A
D
Gtrs. 6 & 7 (dist.)
mf

2.
D
Fill 2
End Fill 2
Gtrs. 1 & 2: w/ Riffs D & D1
Em
Riff E
G
Gtr. 1
Gtrs. 6 & 7
Gtrs. 6 & 7
divisi
Fill 2A
End Fill 2A
Gtr. 2

Am
Gtrs. 6 & 7
Gtrs. 1 & 2: w/ Fills 2 & 2A
C
Bm
End Riff E
Gtrs. 1 & 2: w/ Riffs D & D1
Em
G

Am
1.
Gtrs. 6 & 7 tacet
C
8va
Gtr. 1
Gtr. 2
divisi
2.
Gtrs. 6 & 7 tacet
C
8va
Gtr. 1
Gtr. 2
divisi
(Gtr. 2, cont. in slashes)

Gtrs. 6 & 7: w/ Riff E (2 times)
2nd time, Gtr. 1: w/ Rhy. Fill 3
E5
G5
A5
C5
B5
Gtr. 2
(2nd time, cont. in notation)
Gtr. 1
Slower ♩ = 110
2nd time, Gtrs. 6 & 7 tacet
1st time, Gtrs. 6 & 7 tacet
Gtr. 6
w/ bar
Gtr. 7
w/ bar
Rhy. Fig. 2
*Gtrs. 1 & 2
*Composite arrangement
Rhy. Fill 3
Gtr. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5
C5
D5
E5
End Rhy. Fig. 2
Riff F
Gtrs. 1 & 2
Gtr. 6
Riff F1
Gtr. 7
G5
A5
C5
D5
E5
Gtr. 3
G5
A5
C5
D5
Gtr. 6
End Riff F
Gtr. 7
End Riff F1

Guitar Solo
Gtrs. 6 & 7 tacet
E5II
Rhy. Fig. 3
Gtrs. 1 & 2
Fill 3
End Fill 3
Fill 3A
End Fill 3A
G5V
A5VII
C5III
D5
End Rhy. Fig. 3
Gtr. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
E5

G5
A5
C5
D5
Gtr. 4
Gtr. 3

Gtr. 3 tacet
E5
G5
grad. pull up bar
w/ bar

A5
C5
D5
E5
Gtr. 4
8va

G5
A5
C5
D5
8va

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4 tacet

E5 G5 A5 C5 D5

8va

(17)

E5 G5 A5 C5 D5

from *Piece of Mind*

Revelations

Words and Music by Bruce Dickinson

*Composite arrangement

**Chord symbols reflect implied harmony.

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die. The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb us, the swords of scorn di - vide. Take not thy thun - der from us, but

Interlude

Gtrs. 1 & 2 tacet

G5 Am Fsus2 C Csus2 Csus2/B

take a - way our pride.

w/ dist.

mf

Gtr. 3 (elec.)

Gtr. 4 (elec.)
divisi

mf
w/ dist.

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2

Gtr. 5 (acous.)

mf

let ring throughout

G5 A5
G5
D5
F5
G5
A5 G5 A5
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
P.M.
P.M.
P.M.
G5 A5
G5
D5
F5
G5
slight rit.
slight rit.
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
P.M.
P.M.
P.M.
slight rit.
Verse
Tempo I
Gtrs. 1-4 tacet
Gtr. 5: w/ Riff A
Gtr. 5: w/ Riff A (4 times)
Am
Fsus2
C
Csus2 Csus2/B
Am
Fsus2
2. Just a babe in a black a - byss, no
came to me with a ser - pent's kiss as the
C
Csus2
Csus2/B
Am
Fsus2
C
Csus2 Csus2/B
rea-son for a place like this. The walls are cold and souls cry out in pain. An
Eye of the Sun rose on her lips. Moon-light catch-es sil - ver tears I cry.

Am
Fsus2
C
Csus2
Csus2/B
eas - y way for the blind to go, a clev - er path for the fools who know the
So we lay in a black em - brace, and the seed is sown in a ho - ly place. And I
Se - cret of the Hanged Man, the smile on his lips.
watched and I wait - ed for the dawn.
Gtrs. 1 & 2
Chorus
A5
G5
C5
D5
F5
The light of the blind, you'll see, the ven - om tears my spine. The Eyes of the
1.
2.
Tempo II
Gtrs. 1 & 2 tacet
Gtr. 5: w/ Riff A
Nile are o - pen - ing, you'll see. 3. She see.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (6 3/4 times)

A5
D5/A A5
Dm/A A5 D5/A
C5/A
1/4

D5
C5
B5
A5
D5/A A5
Dm/A
A5 D5/A
hold bend

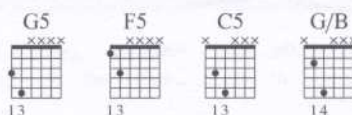
C5/A D5
C5
B5
A5
D5/A A5
8va

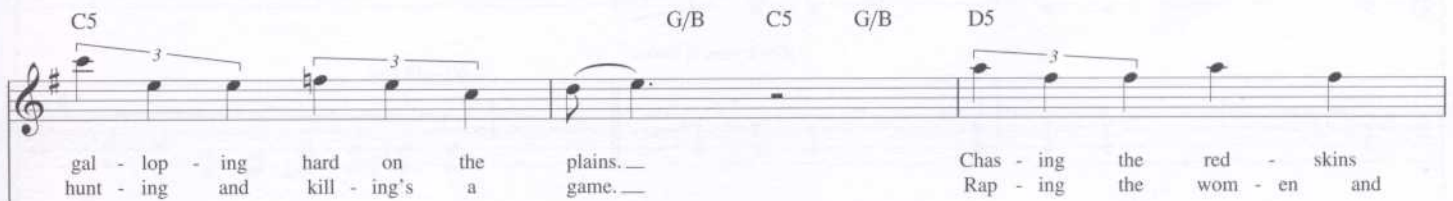
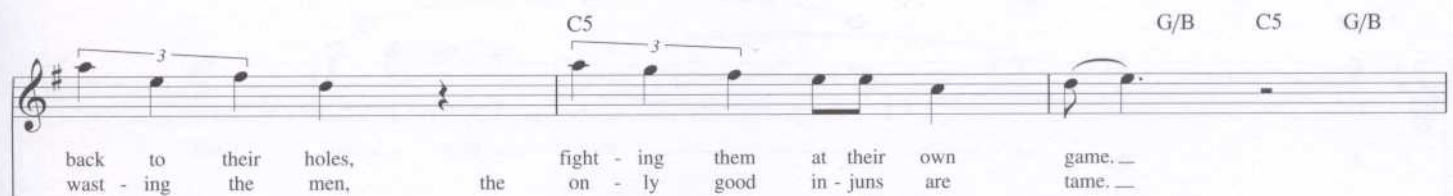
Dm/A
A5 D5/A
C5/A
D5
C5
B5
8va

Interlude
2nd, 3rd & 4th times, Gtr. 4 tacet
1st time, Gtr. 4 tacet
1., 2., 3.
4.
Am G C Dm F G C G/B Am C G/B Am A5 G5 A5
Gtr. 4
Gtr. 1
divisi
Gtr. 2
Tempo I
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5 A5 G5
4. Bind
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
all of us to - geth - er, a - blaze with hope and free. No storm or heav - y weath - er will
rock the boat, you'll see. The time has come to close your eyes and still the wind and rain. For the
Outro
Gtrs. 1 & 2: w/ Rhy. Fill 1
Gtr. 5: w/ Riff A
one who will be King, the Watch - er in the Ring, it is You.
Am Fsus2 C Csus2 Csus2/B
Oh, it is You.
rit.
Gtr. 5

from *The Number of the Beast*

Run to the Hills

Words and Music by Steven Harris

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)
A5 D5 A5 C5 D5
1. White man came a - cross the sea, he brought us pain and
G5 A5 D5 A5
mis - er - y. He killed our tribes, he killed our creed, he
C5 D5 G5 A5 D5
took our game for his own need. We fought him hard, we
A5 C5 D5 G5 A5
fought him well, out on the plains we gave him hell. But
D5 A5 C5 D5
man - y came, too much for Cree. Oh, will we ev - er
Interlude
Faster ♩ = 180
G5 D5 D5
be set free?
Gtr. 3
w/ bar
hold bend
Gtrs. 1 & 2
P.M.

Verse
1st time, Gtr. 3 tacet
D5
2. Rid - ing through dust clouds and bar - ren wastes,
3. Sol - dier blue in the bar - ren wastes,
w/ bar
P.M.
C5
G/B
C5
G/B
D5
gal - lop - ing hard on the plains.
hunt - ing and kill - ing's a game.
Chas - ing the red - skins
Rap - ing the wom - en and
Gtrs. 1 & 2
back to their holes,
wast - ing the men,
fight - ing them at their own game.
the on - ly good in - juns are tame.

A5
C5
F5
Mur - der for free - dom, a stab in the back, wom - en and chil - dren and
Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and de -
D5
Chorus
G5
Rhy. Fig. 2A
Gtr. 2
cow - ards at - tack.
stroy - ing the old.
Run
Gtr. 2
(Gtr. 2, cont. in slashes)
Gtr. 1
Rhy. Fig. 2
P.S.
P.M.
F5
to the hills,
P.M.
P.M.

C5
G/B
G5
run
for
your
lives.
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)
End Rhy. Fig. 2A
F5
Run
to
the
hills,
End Rhy. Fig. 2
P.M.
1.
C5
G/B
G5
Gtr. 2
run
for
your
lives.
Gtr. 1
P.M.

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 G5

Gtr. 3

8va loco

P.H.

Pitch: D

C5 G/B C5 G/B C5 G/B C5 G/B G5

1 1/2

E5 G5

F5
Run
to
the
hills,

C5
G/B
G5
run
for
your
lives.

F5
Run
to
the
hills,

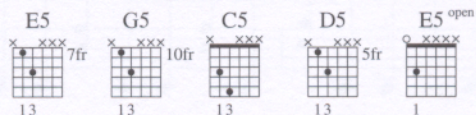
C5
G/B
G5
run
for
your
lives.

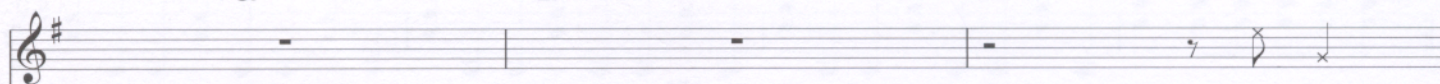
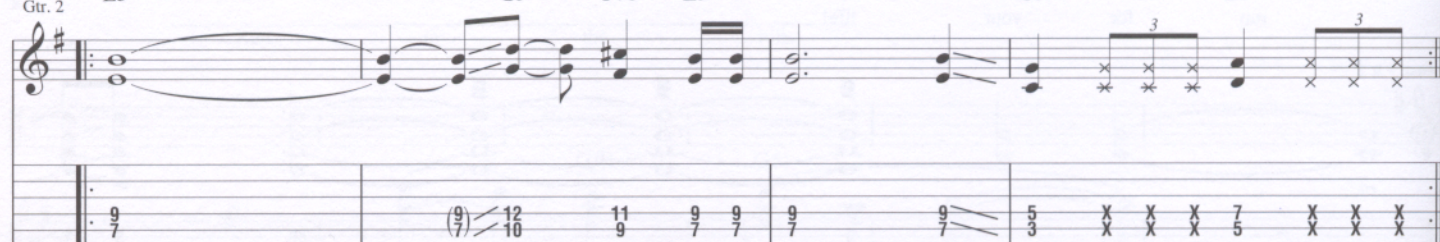
F5
Run
to
the
hills,

Free time
C5
G/B
G5
rit.
run
for
your
life!
Gtrs. 1 & 2
rit.

from *Iron Maiden*

Running Free

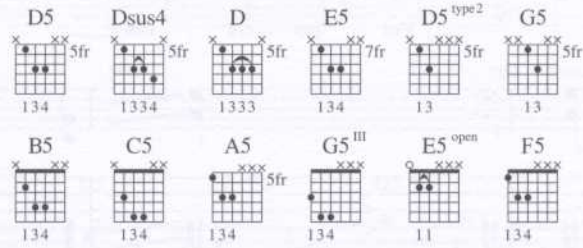
Words and Music by Steven Harris and Paul Andrews

Intro

Moderately fast Shuffle ♩= 170

Verse
E5 C5 D5 E5
1. Just six - teen, a pick - up truck, out of mon - ey,
spent the night in L. A. jail and lis - tened to the
3. Pulled her at the Bot - tle Top, a whis - key, danc - ing,
G5 A5 E5 C5 D5
out of luck. I've got no - where to call my own.
si - rens wail. But they ain't got a thing on me. I'm
dis - co hop. Now all the boys are af - ter me, and
E5 G5 A5 G5 F#5
Hit the gas and here I go.
run - nin' wild, I'm run - nin' free.
that's the way it's gon - na be.
Chorus
E5 G5
I'm run - nin' free,
Rhy. Fig. 1
*Upper Bkgd. Voc. sung 2nd & 3rd times only.
E5 D5 E5 D5 E5 C5 D5
yeah. I'm run - nin' free.
End Rhy. Fig. 1

To Coda
1.
Gtr. 2: w/ Rhy. Fig. 1
E5
G5
E5
D5 E5
D5 E5
I'm run - nin' free,
yeah.
I'm run - nin' free.
C5
D5
2.
D5 E5
C5
D5
2. I
I'm run - nin' free.
Get out - ta my
Interlude
E5
G5
Rhy. Fig. 2
Gtr. 2
way.
Gtr. 3 (dist.)
Gtr. 4 (dist.)
divisi
*w/ echo set for dotted eighth-note regeneration w/ 4 repeats
E5
C5
D5
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2
E5
G5

from *Piece of Mind*

The Trooper

Words and Music by Steven Harris

Intro

Moderately fast Rock ♩ = 160

*Chord symbols refelect overall harmony.

D G5 D Em
Fill 1
End Fill 1
D G5 D Cmaj7
Riff B
Fill 1A
End Fill 1A
Riff B1
1.
2.
D G5 D Em
D G5 D Em
End Riff B
D5 G5 D5 E5
End Riff B1
Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5 N.C.
1. You'll take my life but I'll take yours too. You'll fire your mus - ket but I'll
2. The horse, he sweats with fear; we break to run. The might - y roar of the
3. We got so close, near e - nough to fight. When a Rus - sian gets me
Gtrs. 1 & 2

D5 G5 D5 C5 N.C.
D5 G5 D5 E5
run you through. So when you're wait - ing for the next at - tack,
Rus - sian guns. And as we race to - wards the hu - man wall,
in his sights, he pulls the trig - ger and I feel the blow,
N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge
the screams of pain as my com - rades fall. We hur - dle bod - ies that lay
a burst of rounds takes my horse be - low. And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5
D5 G5 D5 C5
be - gins, but on this bat - tle - field, no one wins.
on the ground, and the Rus - sians fire an - oth - er round.
at the sky, my bod - y's numb, a, and my throat is dry.
P.M.
P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.

Chorus

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

P.M.

B5
C5
D5
E5
Rhy. Fig. 2
grad. bend
Rhy. Fig. 2A
P.M.
D5
B5
C5
D5
End Rhy. Fig. 2
8va
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 3/4 times)
E5
D5
8va
Gtr. 3

B5
C5
D5
E5
8va
Gtr. 3
Gtr. 4 (dist.)
D5
B5
C5
D5
A5
Gtrs. 1 & 2
(Gtr. 2, cont. in notation)
loco
Guitar Solo
Gtr. 3 tacet
G5
E5
Gtr. 1
Gtr. 4
P.H.
semi-harm.
Gtr. 2
P.M.

F5
G5 III
A5
Rhy. Fig. 3
G5 III
Rhy. Fig. 3A
P.M.
E5 open
F5
G5
End Rhy. Fig. 3
End Rhy. Fig. 3A
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)
A5
Gtr. 4
G5

E5
F5
G5
A5
8va
w/ bar
-1 1/2

G5III
E5 open
F5
D5 type 2 G5 D5 type 2 E5
Gtr. 1
8va
Gtr. 4
Gtr. 2

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)
Em
D G5 D Em
D G5 D Cmaj7
1.
2.
D.S. al Coda 2
1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)
Gtrs. 1 & 2: w/ Fills 3 & 3A
D G5 D D6sus2
D G5 D Em
D G5 D E5

Coda 2

Outro
E5
D5 G5 D5 E5
D5
C5
D5 G5 D5 Em
Gtr. 2
P.M.
Gtr. 1
P.M.

Gtr. 2: w/ Riff A (1 1/2 times)
D5
C5
D5 G5 D5 E5
D
Gtr. 1

C5
D5 G5 D5 E5
D
C
D5 G5 D5 E5
Gtr. 2
Gtr. 1

from *Powerslave*

Two Minutes to Midnight

Words and Music by Bruce Dickinson and Adrian Smith

*Chord symbols reflect implied harmony.

*Composite arrangement

𝄋 Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain __ or shoot to maim, __ but we don't need a rea - son. __ The
blind men shout, let the crea - tures out, __ we'll show the un - be - liev - ers. __ The
bod - y bags __ and lit - tle rags __ of chil - dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold - en goose __ is on the loose __ and nev - er out __ of sea - son. __
na - palm screams of hu - man flames, __ of a prime time Bel - sen feast, __ yeah. As the
jel - lied brains __ of those who re - main __ to put the fin - ger right on you. __ As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black - ened pride __ still burns in - side this shell of blood - y trea - son.
rea - sons for the car - nage cut their meat and lick the gra - vy. We
mad men play on words __ and make us all __ dance __ to their song. To the

Riff B

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Riff B

Gtrs. 1 & 2: w/ Riff B
D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7
Here's my gun for a bar - rel of fun, for the love of liv - ing death.
oil the jaws of the war ma - chine and feed it with our ba - bies.
tune of starv - ing a mil - lions to make a bet - ter kind of gun.
The

Pre-Chorus

Am F/A * G/A Gsus4/A
kill - er's breed or the de - mon's seed. The
Riff C
End Riff C
Gtrs. 1 & 2
P.M.
let ring
*Chord symbols reflect overall harmony.

F Fsus4 C G/B
glam - our, the for - tune, the pain. Go to
P.M.
let ring

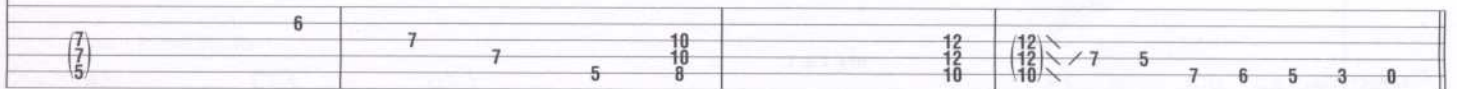
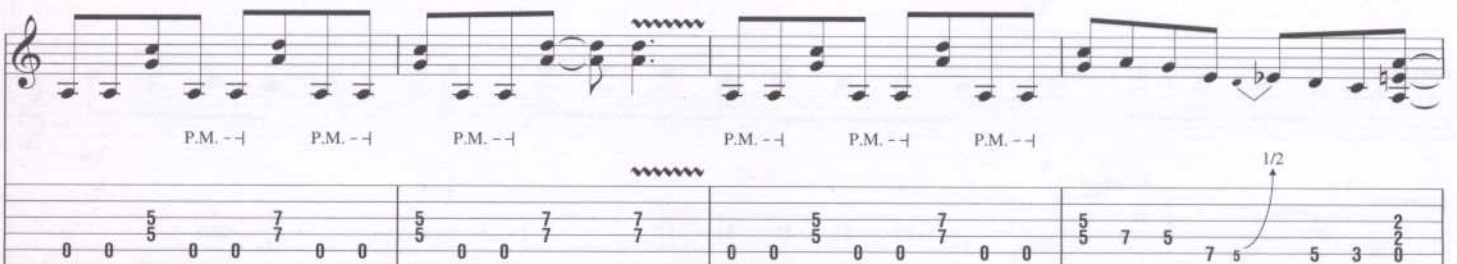
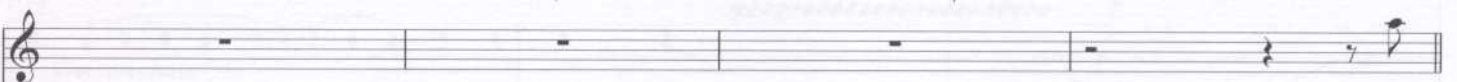
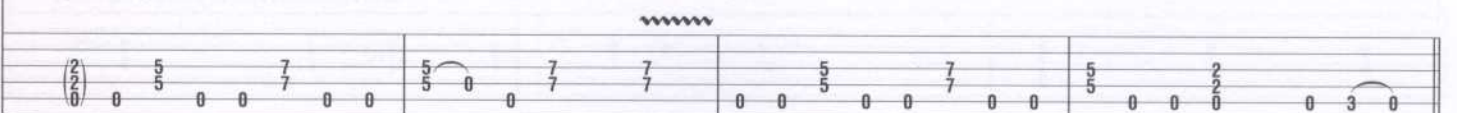
Gtrs. 1 & 2: w/ Riff C
Am F/A G/A Gsus4/A
war a - gain, blood is free - dom's stain. Don't you

F
Fsus4
Esus4
E
Am7
pray for my soul any - more. Two
P.M.
let ring
Chorus
C5
G5
Dm
min - utes to mid - night, the hands
Riff D
End Riff D
F5
G5
Am7
Gtr. 2
that threat - en doom. Two
Gtr. 1
(Gtr. 2, cont. in slashes)
Gtrs. 1 & 2: w/ Riff D
min - utes to mid - night, to kill

To Coda 1 ⊕
To Coda 2 ⊕

F5 G5 A
⑤ open
Gtr. 2
(cont. in notation)

the un - born in the womb.

Gtrs. 1 & 2
Gtr. 1
let ring
(1st & 3rd times, Gtr. 2, cont. in slashes)

⊕ Coda 1

Guitar Solo

A5 A5 E5/A G5/A

Gtr. 3 (dist.)

mf

grad. bend grad. release w/ bar

1/2 1 -3 1/2

Rhy. Fig. 1

Gtrs. 1 & 2

steady gliss.

P.M. P.M. P.M.

F5
C/E
D5
w/ bar
-1 1/2
End Rhy. Fig. 1
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5
E5/A
G5/A
Dadd4
hold bend
Gtr. 4 (dist.)
mf
Gtr. 4 tacet
8va

Guitar Solo
Half-time feel
Gtr. 3 tacet
F5
C/E
D5
*E5
G/B
8va
Gtr. 3
Gtr. 4
steady gliss.
Gtrs. 1 & 2
Rhy. Fig. 2
P.M.
*Bass plays E pedal (next 16 meas.).

C5
A/C♯
E5
G/B
P.M.
steady gliss.

C5
G/B
A5
w/ bar
End Rhy. Fig. 2
P.M.

*Gtr. 1 to left of slash in tab.

End half-time feel

1.
C5/A
A5
is
all
night.
Rhy. Fill 1
End Rhy. Fill 1
P.M.

2.
Gtr. 2: w/ Rhy. Fill 1
C5/A
A5
is
all
night.
Gtr. 1
P.M.
let ring

G5/A
A5
F5/A
G5/A
Gtr. 2
Gtrs. 1 & 4
P.M.

1.

C5/A D5/A C5/A A5

P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2.

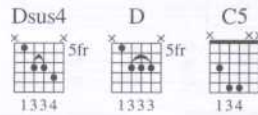
C5/A D5/A C5 A5 N.C.

Mid - night all night!

P.M. P.M. P.M. P.M.

from *Somewhere in Time*

Wasted Years

Words and Music by Adrian Smith

Gtr. 1: w/ Riff A (1 1/2 times)

Dsus4 D
Gtr. 3 (dist.)
mf
(cont. in notation)
1. From the
Gtr. 1
Harm.
w/ bar grad. dive
Pitch: D
-1/4
-1/2
-1 1/2
Gtr. 2
Verse
Gtr. 1 tacet
D5 E5
G5
D5
coast of gold
a - cross the sev - en seas,
Rhy. Fill 1
*Gtrs. 2 & 3
End Rhy. Fill 1
Rhy. Fig. 1
P.M.
*Composite arrangement
E5
G5
I'm trav - 'lin' on

Gtrs. 2 & 3: w/ Rhy. Fig. 1

D5
E5
G5
think of home.
on my mind.
An-oth-er cit-y goes by
Can't ease this pain
in the night.
so
D/F#
G5/D
G5
C5
Cmaj7
Cmaj9
D
eas - i - ly.
Ain't it fun-ny how it is?
When you can't find the words to say,
You nev-er
it's hard to

Em
E5
G5
D5
G5
miss it till it's gone a-way.
make it through an-oth-er day.
And my heart is ly-ing there,
And it makes me want to cry
and will be
and throw my

Chorus
3rd time, Gtr. 1: w/ Fill 2
Cmaj7
Cmaj9
G5
Cmaj9
A5
till my dy-ing day.
hands up to the sky.
So,
un-der-
Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
P.M.

Fill 2
8va
Gtr. 1
w/ bar

D5
C5
A5
E5
D5
stand, don't waste your time al - ways search - ing for those
1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
Csus2
G5
Cmaj9
A5
wast - ed years. Face up, make your
End Rhy. Fig. 2
let ring
D5
C5
A5
E5
D5
stand. And re - al - ize you're liv - ing in the
To Coda
Interlude
Gtr. 1: w/ Fill 1
Gtr. 1: w/ Riff A (last 3 meas.)
Csus2
E5
gold - en years.
Gtrs. 2 & 3
Rhy. Fig. 3
let ring

Gtr. 1: w/ Riff A (5 1/2 times)

D5
C5
End Rhy. Fig. 3
P.M.

E5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

D5
let ring
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

C5
D5
P.M.
P.M.
P.M.
P.M.
let ring
P.M.
P.M.

C5
D5
w/ bar

E5

steady gliss.

D5
8va

C5
D.S. al Coda
Gtr. 3
8va
Gtr. 1
Gtr. 2
P.M.
P.M.

Coda
G5
Cmaj9
A5
D5
C5
A5
So,
un - der - stand,
don't
E5
D5
Csus2
waste your time al - ways search - ing for those wast - ed years.
G5
Cmaj9
A5
D5
C5
A5
Face up,
make your stand.
And
E5
D5
Csus2
re - al - ize you're liv - ing in the gold - en years.
Outro
Gtr. 1: w/ Riff A (2 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 3
E5
D5
Gtr. 1
C
G/B
Am
G
A5 G5 E5
Gtrs. 2 & 3
P.M.

from *Killers*

Wrathchild

Words and Music by Steven Harris

Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 4 tacet
D5 E5
N.C.
1. Born in - to a scene of an - gri - ness and greed,
dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.
Pre-Chorus
C5
B5
I was nev - er meant to be.
Now I spend my time look - ing
Gtrs. 2 & 3
Rhy. Fig. 2
P.M.
all a - round
for a man that's no - where
Gtr. 4

Gtr. 4 tacet
D5 E5
D5 E5
C5
B5
to be found.
Un - til I find him,
I'm
P.M.
G5
F#5
C5
B5
nev - er gon - na stop search - ing.
I'm
go - ing to find my man,
gon - na
Gtrs. 2 & 3
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4
1/2
3/4
*Gradually bend note while picking in rhythm indicated.
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)
D5 E5
D5 E5
D5 E5
N.C.
w/ bar

D5 E5
D5 E5
D5 E5
N.C.

D5 E5
D5 E5
D5 E5
N.C.
8va

D5 E5
D5 E5
D5
E5
N.C.
8va

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet
C5
D5
N.C.
Gtrs. 2 & 3 tacet
Uh!

*Gtrs. 2 & 3

*Gtr. 3 w/ slight P.M. (next 8 meas.).

Guitar Solo

Verse

Pre-Chorus

C5
B5
D5 E5
D5 E5
C5
B5
for a man that's no - where to be found. Yeah. Un-til I find him, I'm
1 1/2
1
1/2
(15)
12
15
12
12
14
(14)

Gtr. 4 tacet
G5
F#5
C5
B5
nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
D5 E5
D5 E5
D5 E5
N.C.
trav - el 'round.
Gtr. 4
1

D5 E5
D5 E5
D5 E5
N.C.
'Cause I'm a
1/2

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet

Em N.C.

Yeah!

Gtr. 3

Gtr. 2

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

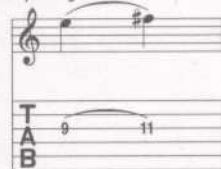
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

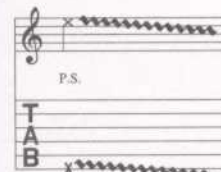
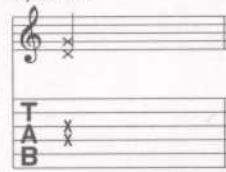
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

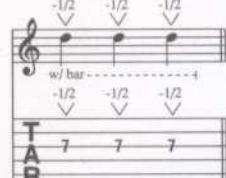
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Aces High

Be Quick or Be Dead

Bring Your Daughter to the Slaughter

Can I Play With Madness

Evil That Men Do

Flight of Icarus

Killers

No Prayer for the Dying

The Number of the Beast

The Phantom of the Opera

Revelations

Run to the Hills

Running Free

The Trooper

Two Minutes to Midnight

Wasted Years

Wrathchild

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